THE

MANNERCHOR

BY

GEO. F. ROOT.

CINCINNATI:
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THE MANNERCHOR:

A Collection of Music for Men's Voices,

PRECEDED BY BRIEF

ELEMENTARY INSTRUCTION AND LESSONS, SUITED BOTH FOR QUARTET AND CHORUS SINGING.

DESIGNED FOR

Religious and Social Use,

IN THE COLLEGE, THE SEMINARY, THE CHURCH, THE CONCERT ROOM, AND THE HOME.

By GEO. F. ROOT.

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PREFACE.



This book is an attempt to meet three wants, viz: 1st. Concise musical instructions and short lessons for beginners in universities, colleges, and seminaries; 2d. Quartets, anthems, and chants for religious services; and 3d. Part-songs, glees, and choruses for society and concert performance.

The first want was brought to the author's notice by a short connection with the University of Chicago, where many of the students could not read music, and for whom no suitable book could be found.

The second want was brought to his notice by a friend whose quartet of men's voices was in constant requisition by one of our prominent churches, at whose evening services their rich harmonies told with thrilling effect. (Let those who have not tried the effect of well-balanced men's voices in religious services, give some of these pieces a place where their words will be appropriate, and a new power will be found.)

The third want has long existed, but has not been well supplied; that is, good music for men's choruses has not been available for us, not having been published in a way to be easily obtained and used.

We hope the Männerchor will in some degree meet all these wants, and at the same time stimulate the formation of men's choruses and quartets in general, and more vocal practice by the young men of our colleges, seminaries, and universities.

G. F. R.

By GEO. F. ROOT.

MUSICAL NAMES AND REPRESENTATIONS.

- I. Musical sounds are called TONES.
- II. Every tone has a *length*, named whole, half, quarter, eighth, sixteenth, dotted whole, dotted half, dotted quarter, dotted eighth, or some name of that kind, and is represented to the eye by a note.

III. NOTES.

Whole Note.	Half Note.	Quarter Note.	Eighth Notes.	Sixteenth Notes.	
0	P	P	6 60	0000	
Dotted Whole.	Dotted Half.	Dotted Quarter.	Dotted Eighth	s and Sixteenths.	
0.	P.	P .	6.6 6.6	8.9 9.0	

IV. Every tone has a *pitch*, named, *absolutely*, C, D, E, or some name of that kind; also, named *relatively*, by such terms as key-note, or one, two, three, etc.; or tonic, dominant, sub-dominant, etc., and represented to the eye either by a horizontal line, or the space above or below it, thus:

STAFFS OF DIFFERENT CAPACITIES.

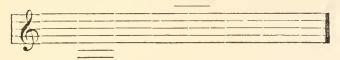
	V.	Staff of	five lines,	each line having a space above and below i	t
in	all,	eleven	places, or	degrees, that may represent pitches.	

Space above,
Fifth line, -
Fourth space,
Fourth line,
Third space,
Third line, -
Second space
Second line,
First space, -
First line,
Space below.

VI. Staff of five long lines and three short ones, each having a space above and below it—seventeen places representing pitches.

Third space above,	
Second line above,	
Second space above,	
First line above,	
Space above,	
Fifth line, -	
Fourth space,	
Fourth line,	
Third space,	
Third line.	
Second space,	
Second line.	
First space,	
First line.	
Space below,	
First line below,	
Second space below,	
The state of the s	

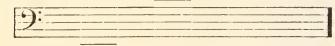
VII. Staff arranged to represent the pitches of women's voices:



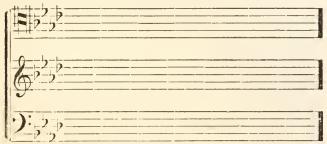
VIII. Staff arranged to represent the pitches of the higher voices of men:



IV. Staff arranged to represent the pitches of the lower voices of men:



X. Staffs arranged to represent a key. (The foregoing staffs, with cleffs, also represent a key.)



XI. Staff modified by accidentals:



DYNAMIC TERMS, AND SIGNS.

XII. Every tone has a *fower* and *quality*, named by an appropriate word or term, and represented by the same (written or printed), or its abbreviation, or a corresponding sign.

XIII. FORTE, or f, loud. Piano, or p, soft. Mezzo, or m, medium. FORTISSIMO, or ff, very loud. PIANISSIMO, or pp, very soft. CRESCENDO, or cres., or _____, increasing tone or tones. DIMINUENDO, or dim., or , diminishing tone or tones. SWELL, or _____, increasing and diminishing. Forzando, or fz, or >, a sudden burst of tone. SOMBER QUALITY, tones of reverence, sadness, or fear. CLEAR QUALITY, tones of courage, joyfulness, or gayety. Maestoso, loud and majestic. AFFETUOSO, soft and sad. Dolce, soft and sweet. CON SPIRITO, loud, or soft, and spirited. CON DOLORE, with grief. G10J0SO, joyfully.

THE FULL REPRESENTATION OF A TONE.

XIV. The tone here represented is a whole note, as to length represented by the note; middle C, as to pitch represented by the degree of the staff upon which the note is placed; loud, as to power; and majestic, as to quality, represented by the word maestoso.



TONES IN TUNES.

XV. Tones do not make tunes until they produce pulsations or BEATS in the mind, accented and unaccented.

XVI. Accented and unaccented beats make MEASURES.

XVII. When beats group themselves into twos (accented and unaccented), they make DOUBLE MEASURES.

XVIII. When beats group themselves into threes (one accented and two unaccented), they make TRIPLE MEASURES.

XIX. When beats group themselves into fours (accented, unaccented, lesser accented, unaccented), they make QUADRUPLE MEASURES.

XX. When beats group themselves into sixes (first accented, fourth less accented), they make SEXTUPLE MEASURES.

Some tunes make one kind of measures, and some another.

SILENCE IN TUNES.

XXI. Some beats in music take place in silence. These silences are called Rests, and are represented by characters, called rests.

XXII		RESTS.		
Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.
"Book"		7	9	9
Dotted Whole Rest.	Doited Half Rest.	Dotted Quarter Rest.	Doited Eighth Rest.	Dotted Sixteenth Rest.
₩.	.000.	4.	9.	ਰ •

VOCAL TRAINING.

XXIII. From the first tone, the following things should be attended to:

- 1. Position—Sit or stand so that the chest and throat will have free action.
- 2. Breathing—Fill the lungs as full as the time will allow at every inspiration. Do not hold the breath in the lungs by shutting the throat, but control it entirely by the abdominal and intercostal muscles, keeping the throat open and relieved from pressur

If you can utter a short sentence while the lungs are full, without the breath escaping, the right muscles are being used. (See Normal Musical Hand-book.) Use but little breath while singing.

- 3. QUALITIES OF TONE—Be able to produce somber tones by distending the throat, and clear tones by holding the throat in a more natural position. Remember that too much somber tone is injurious to the voice, and that the clear tone is the safe working tone.
- 4. Pronunciation—Strengthen the muscles, that give the consonant elements of the language, by special practice, as they require more distinctness for singing than for speaking.

See that the vowel sounds are pure and exact.

[If convenient, it is a good plan to have a large card, or an extra blackboard, always standing in the class-room, with the three headings conspicuous—RYTHMICS, MELODICS, DYNAMICS. Then, as fast as new topics are introduced, have the pupils place the names, terms, and characters belonging to them, under the right headings, and so in their appropriate departments. If the class are accustomed to think of a note as a Rythmic character, of the staff as a Melodic character, of a crescende or somber tone as Dynamic, it will be a good exercise occasionally for the teacher to give out such names and terms as they have learned, and let the class say of each one whether it is Rythmic, Melodic, or Dynamic.]

[For a more full and complete explanation of every topic here touched upon, and for extended methods and exercises for teaching them, see Normal Musical Hand-book.]

ANALYTICAL MUSIC TABLE.

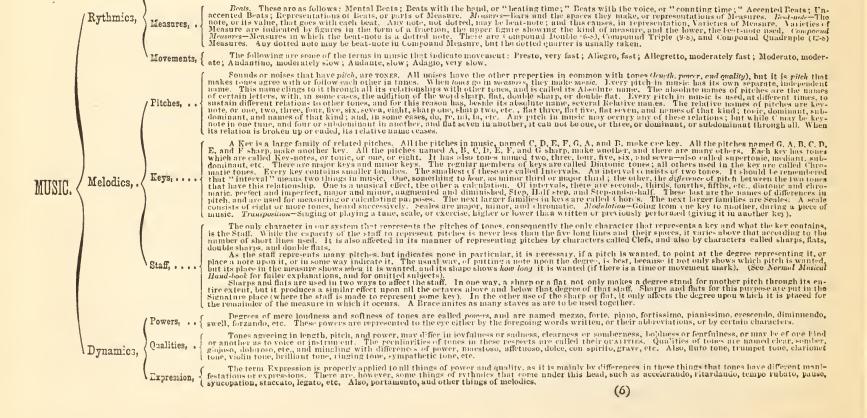
Lengths, . .

Measures,

Rythmics,

Whole, Dotted Whole, Double Dotted Whole, and other notes and rests. Although these names pepularly apply to the characters that represent length they are the only names in our system of the lengths themselves. The figure I semetimes stands for a vhole to be or its value; 2 for a half note; 4 for a quar-

ter, etc. No length (note or rest) in music has always the same absolute duration. In one tune a quarter may be long, and in another short; or it may vary by a faster or slower performance of the same tune. Notes and rests are, therefore, said to have in themselves only relative length. (See Normal Musical



MANNERCHOR.

ELEMENTARY COURSE.



BUILDING THE SCALE.

No. 3. Double Measure. Figures. Half Note. Bar. Double Bar.







Down, left, right, up, down, left, right, up, three, three, three, four, G, G, G, G, la, la, la, down, left, right, up, down, left, right, up, down, left, right, up, down, left, right, up, three, three, three, four, G, G, G, Ia, Ia, Ia, down, left, right, up, three, t 1. E - ven meas - ure, what a pleas - ure 'Tis the time to keep; High-er mount-ing, to the count - ing, as we on - ward sweep.

2. Roll for - ey - er, rap - id riv - er, Thine a sweet - er song. On thy bo - som hill-side blos-som Sea-ward floats a - long.

Position. Breathing. Enunciation. Pronunciation. Articulation. Throat and mouth opened naturally. No. 12.



- 1. Bird ie sweet, Bird ie sweet, where may you be go ing? From the North, Hast-en South, Fear-ful winds are blow ing.
- 2. Bird ie sweet, Bird ie sweet, When you are re-turn ing, Come to me, Let me see What new songs you're learn ing.





No. 25. Higher and lower tones of the Key. Division of voices.

A key includes tones higher and lower than voices can give—higher and lower even than instruments can give. The characteristics of a key may, however, be manifested by seven tones in connection with any key-note. If the tones be given from one key-note up to another key-note or from one key-note down to another, a key will be manifested, or if a key-note and the tones from it up to five, then down to five be given, or up to four and down to four—or to two, or three, or any other point in the key, the main characteristics of the key will be manifested. This is because every succeeding seven tones of a key have the same relationship to each other. Sing one, two, three, or one, three, five, or eight, seven, six from any key-note and you have the same tune as to pitch. The key-note is regarded as one when going above it, and eight when going below it. Every key-note is sometimes one and sometimes eight. The tone of the key next above the key-note is always two, the one next below it always seven, etc. The syllable do is used for one or eight, re for two, si for seven, etc. In this lesson the tenor and base voices have the same tones, the tenors beginning with a higher key-note, and the bases with a lower one.



No. 26. Repeat. 1st and 2d time.

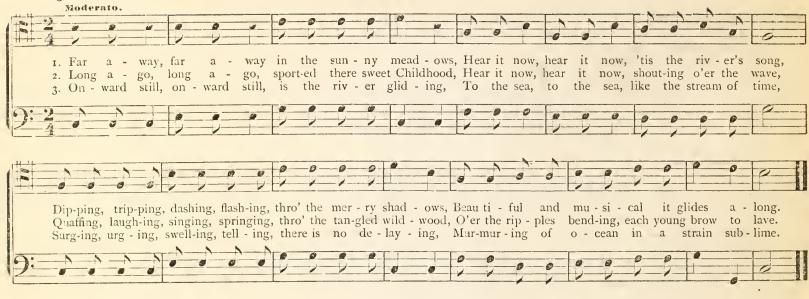


No. 28.

THE RIVER'S SONG.

Eighth Notes.

Avoid a hollow, somber tone.





WHEN THE CHOIR BEGAN, SIR.



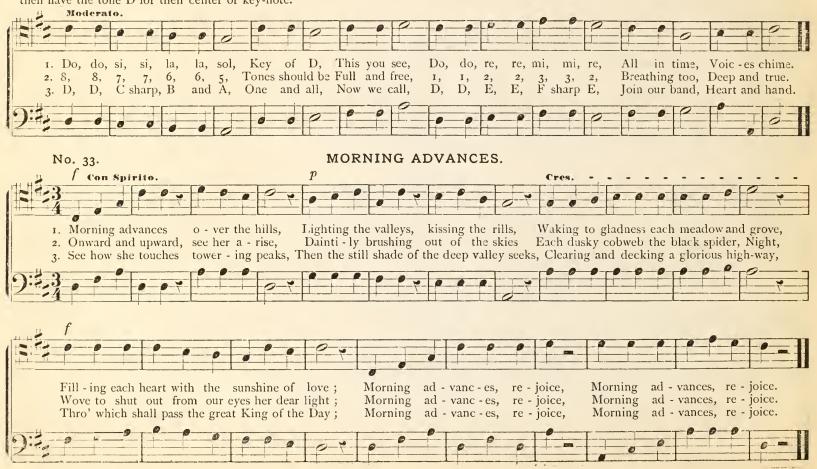
No. 30. NEW TONE. (F sharp.)—Key of G and its representation. Signature.

Drop out F from the tones we have been singing and use F sharp instead, and the G's will be key-notes instead of the C's. Key relationship does not change, but it may be founded on C or G, or any other pitch. To make the staffs represent the key of G, it is only necessary to make the degrees that stood for F (which we do not want) stand for F sharp, (which we do want.) [For a good way of introducing this subject, see Normal Musical Hand-book.]



No. 32. NEW TONE. (C Sharp)—Key of D and its representation.

Having the tones of the key of G in mind, drop out C and substitute C sharp, and the key of D will be the result. Key relationships will then have the tone D for their center or key-note.



No. 34.

NEW TONE. (G Sharp)—Key of A and its representation.

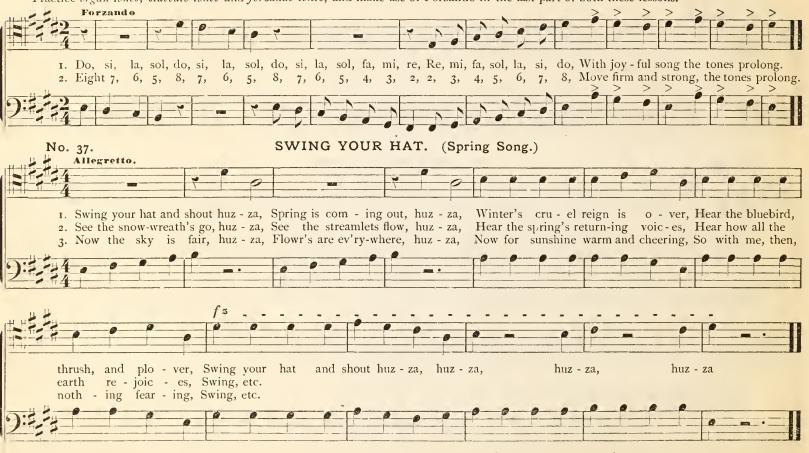
The tones A, B, C sharp, D, E, F sharp, and G sharp, constitute the family or Key of A. Same relationships as before only taking A for center or key-note.



No. 36

NEW TONE. (D sharp)—Key of E and its representation.

The tones E, F sharp, G sharp, A, B, C sharp, and D sharp establish key relationship with E for key-note. Practice organ tones, staccato tones and forzando tones, and make use of Forzando in the last part of both these lessons.



No. 38.

NEW TONE. (B Flat.)—Key of F and its representation.

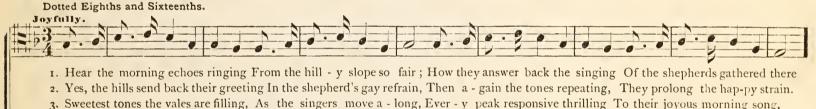
Sixteenth Notes.

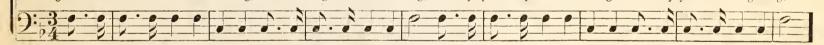
The pitch between A and B is sometimes named B flat. From the tones that compose the key of C, omit B and substitute B flat and a new key will be the result—the key relationships which never change will take F for key-note.



No. 39.

THE MORNING ECHOES.







No. 40.

OVER THE BILLOWS.

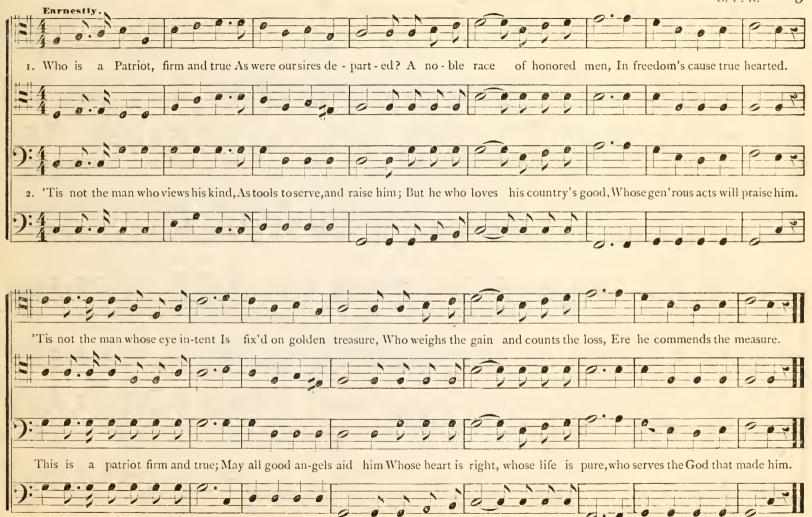
NEW TONE (B Flat).-Key of B Flat and its Representation.

The tones B flat, C, D, E flat, F, G, and A, make the Key of B flat. The staffs are made to represent this key by characters called flats, which enable some of their degrees to represent the new pitches.



WE ARE PIONEERS. No. 41. Key of E Flat and representation. Representation and reading similar to Key of E. Singing in three parts. I. Rouse, brothers, rouse, the way is long before us, Free as the winds we love to roam; Far thro' the prairie, and farther thro' the for-est. 2. Meadows and hills and splendid ancient woodlands, Offer us pasture, fruit and corn; Needing our presence, and courting honest labor, 3. Fair el-bow-room for men like us to thrive in, Wide elbow-room for work or play; If cit-ies fol-low by tracking in our footsteps. Over the mountains we'll find a home, We are pi - o - neers, we are pi - o - neers, And we'll show you where the world shall Why should we linger like men forlorn? We are pi - o - neers, we are pi - o - neers, And we'll show you where the world shall Ever to westward shall point our way. We are pi - o - neers, we are pi - o - neers, And we'll show, etc. in fu - ture years. We are pi - o - neers, we are pi - oneers, Go - ing where the world shall live in fu - ture years. live in fu - ture years. We are pi - o - neers, we are pi - oneers, Go - ing where the world shall live in fu - ture years.





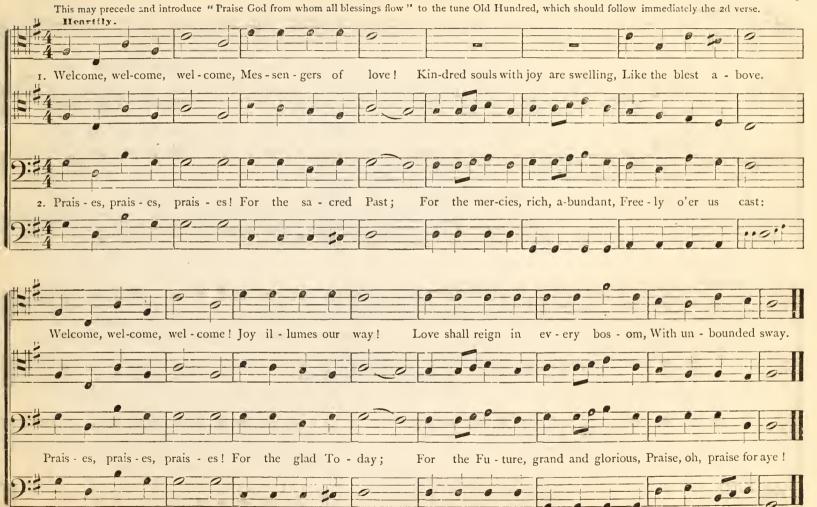
1. Far a-way, far a-wa

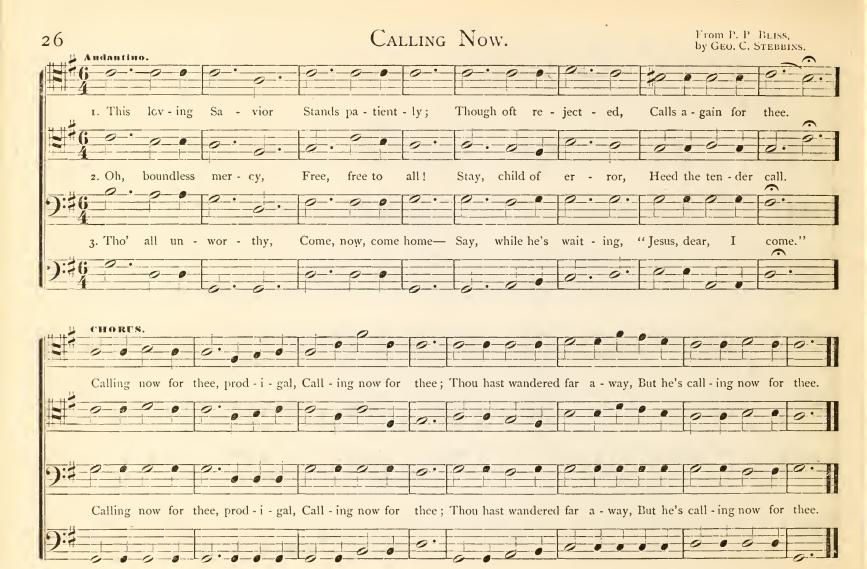


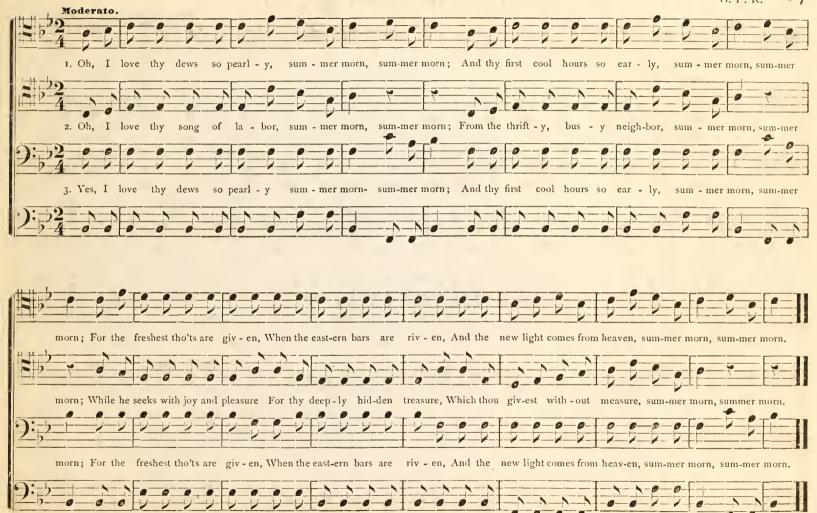
golden west; There I'll work, there I'll wait still do burn; Then in hope's ar-dent glow,

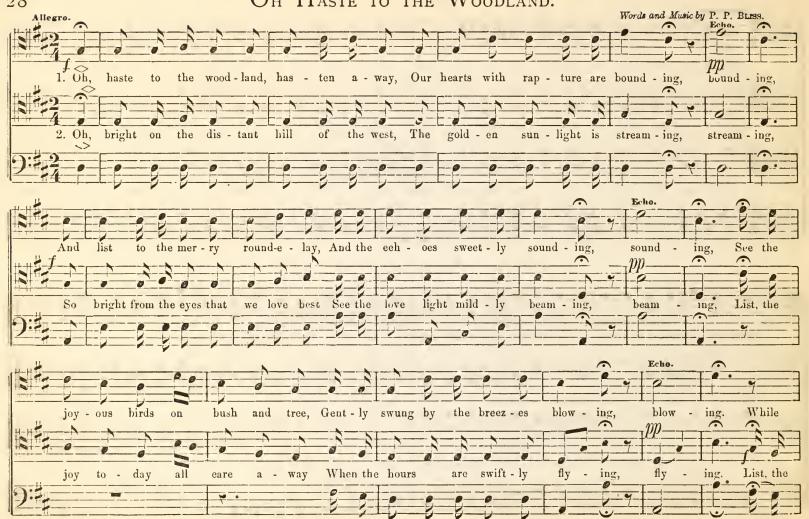
24

For the days that will come; There I'll work, there I'll make For us all a home. Yes, in hope's ar-dent glow, To our home in the west Al - to-geth-er go.

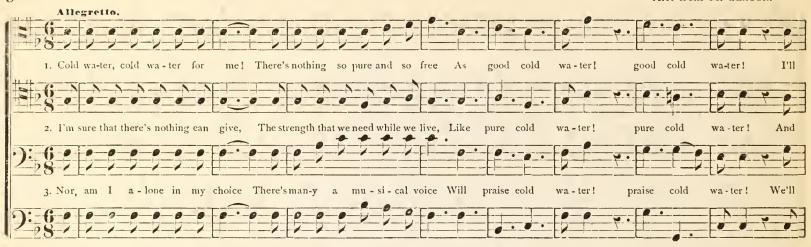












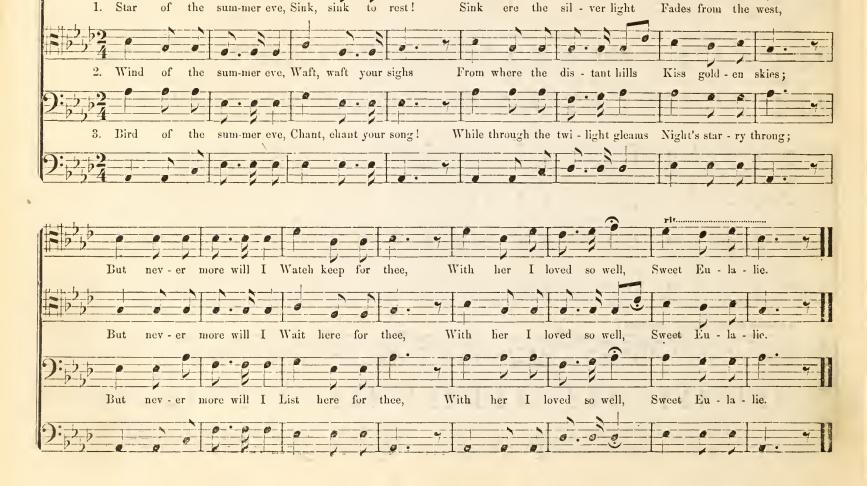


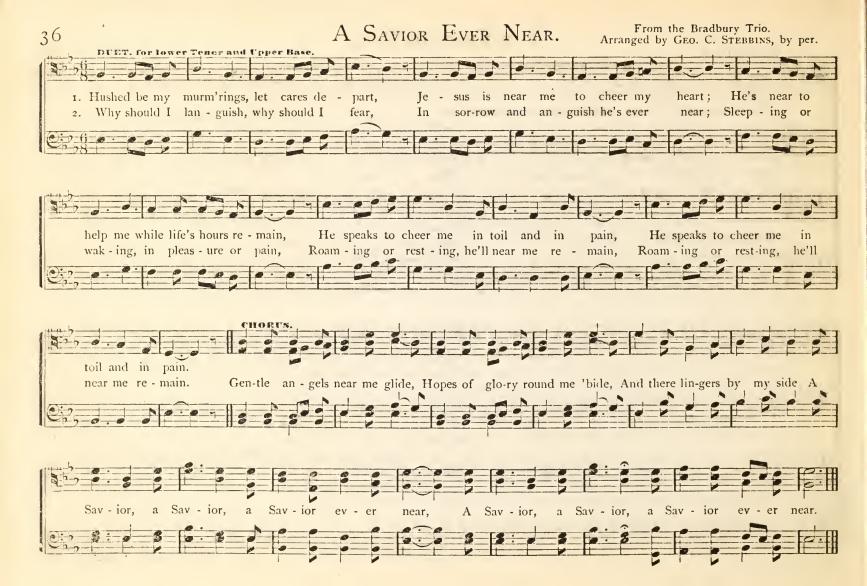


(Melody in the Second Tenor. Second verse slower and softer.)

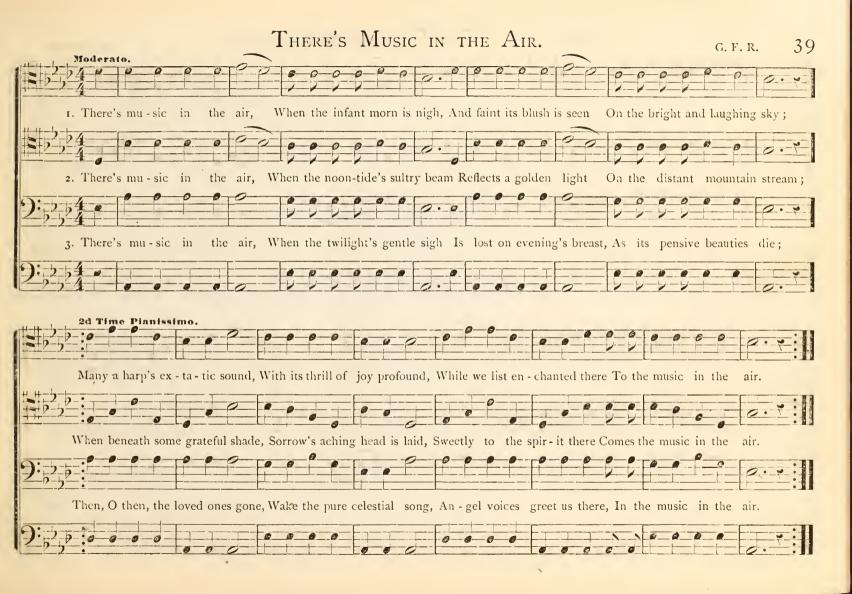






















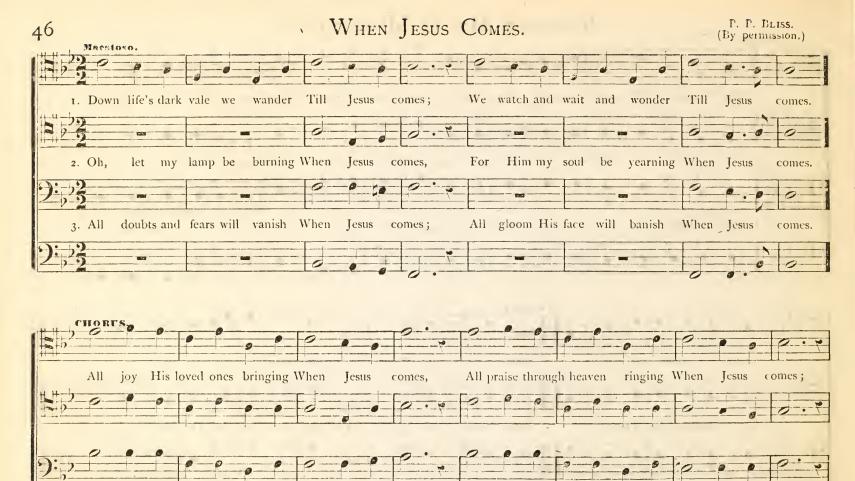


Shall we meet in yonder city,
Where the towers of crystal shine,
Where the walls are all of jasper,
Built by workmanship divine?

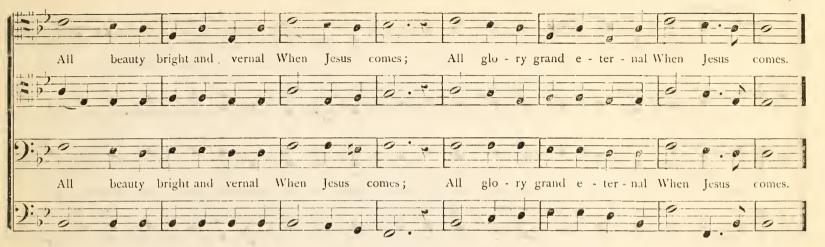
4

Where the music of the ransomed Rolls its harmony around, And creation swells the chorus With its sweet, melodious sound.





All joy His loved ones bringing When Jesus comes, All praise through heaven ringing When Jesus comes;

















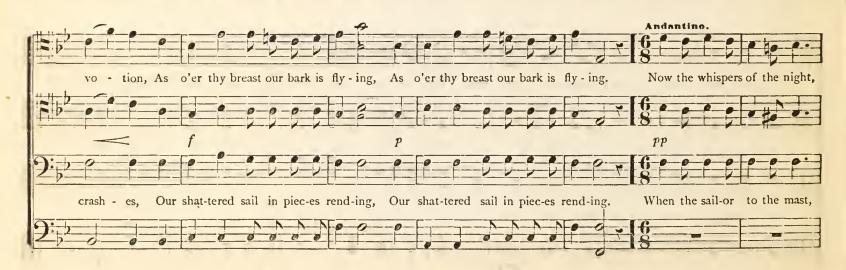








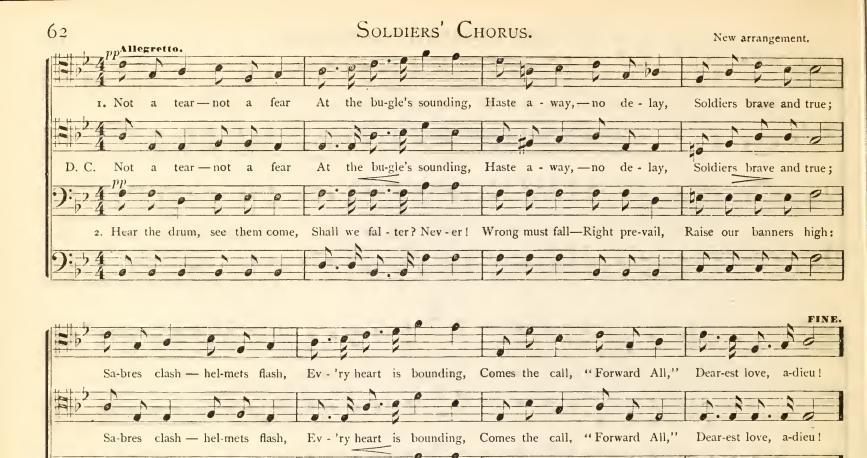












Lib - er - ty for - ev - er,

Hear the shout,

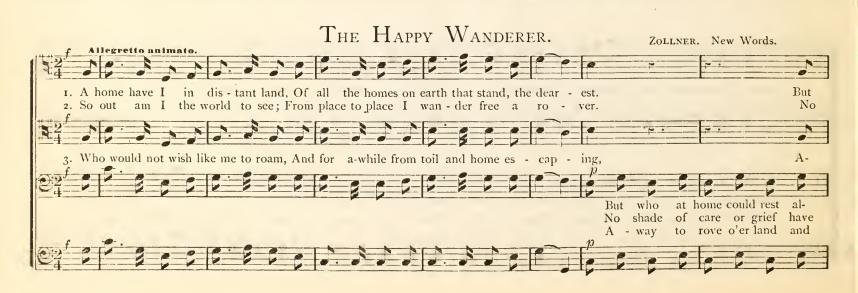
ring-ing

out,

Firm-ly stand, sword in hand, Bound to do or die.









wan-der.

wan-der,

wan-der,

to wan - der.

and wan - der.

I

I wan - der,

wan - der, to

wan - der, I

wan - der, and wan -

wan

wan -

der.

wan - der, To wan-der, to

wan - der, And wan-der,

I wan-der.

wan - der,

wan-der,

wan-der,

wan-der.

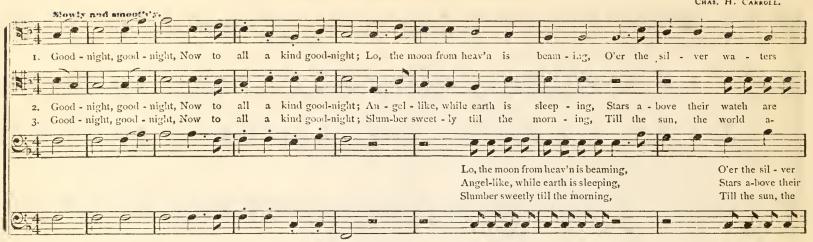
I

and

to wan-der, to

I wan-der, I

and wan-der, and







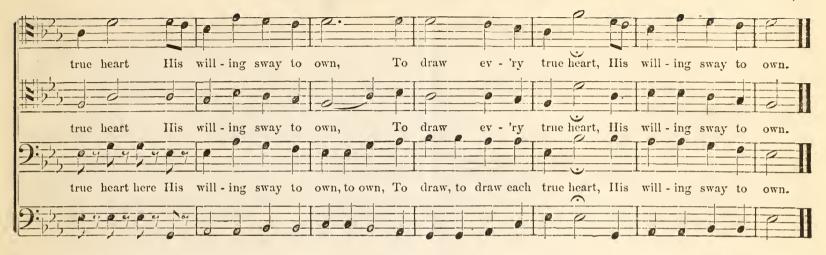








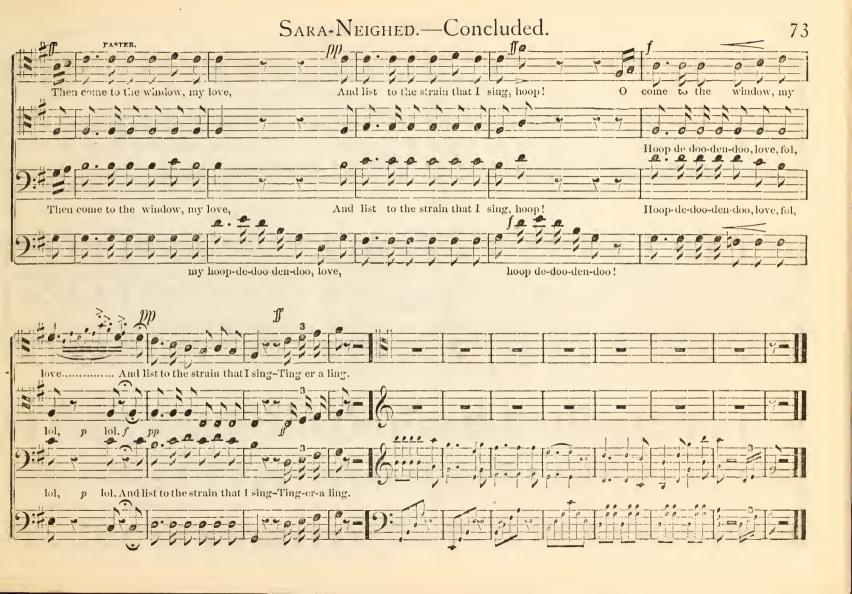


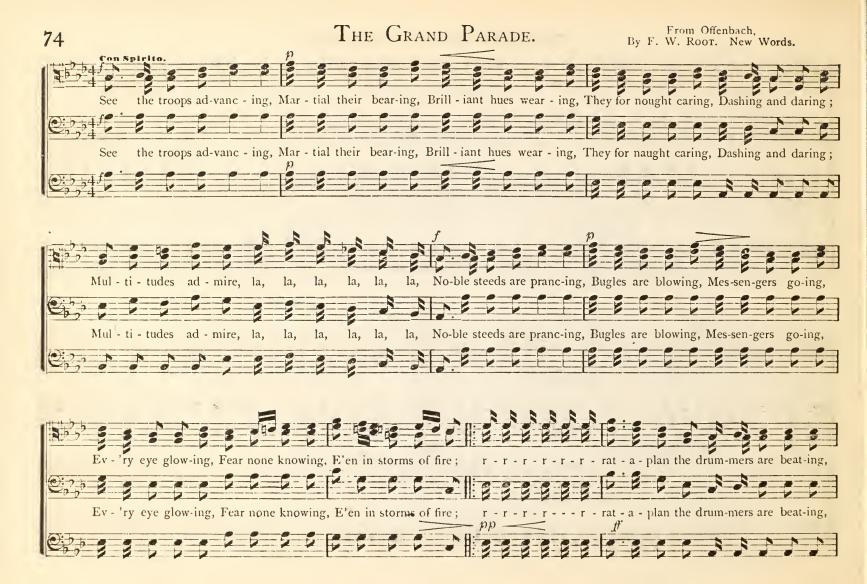




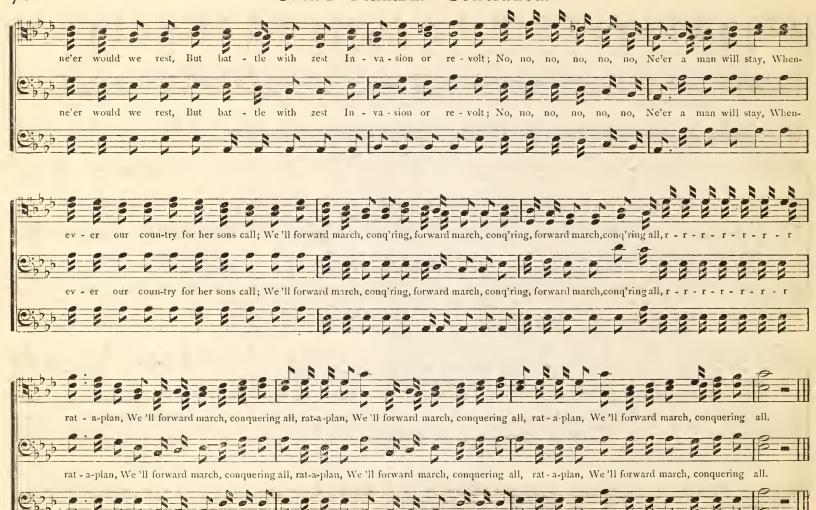




























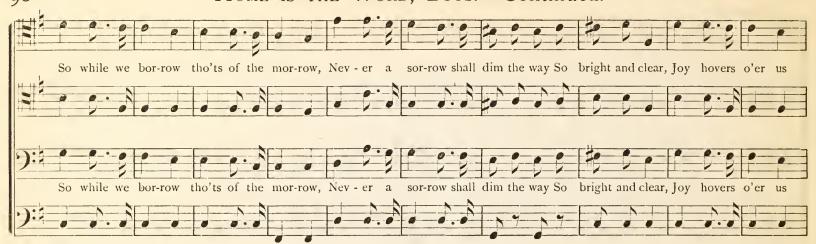
















All young and old,

blend;

la.

Hear how their voic -

All high and low,

Now to the fes

val











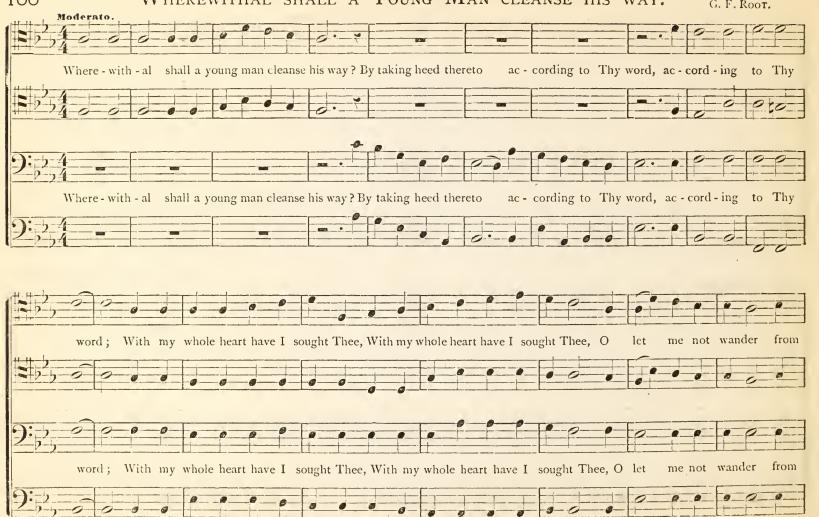


After the first Quartett sing the Chorus as soft as possible with the words. After the second Quartett, hum it still softer with the mouth closed. Dim. e rit, at the close. The Quartett must also be sung very softly, especially where the parts are low.



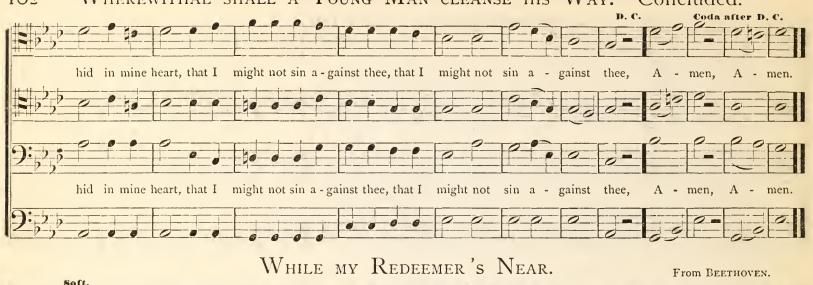


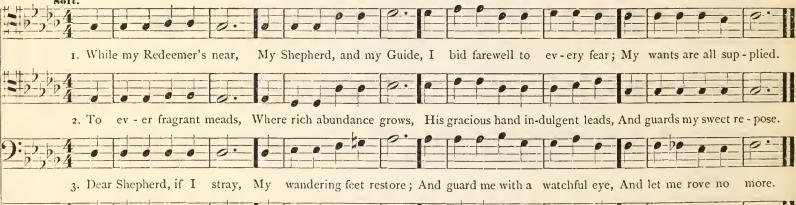
G. F. ROOT.

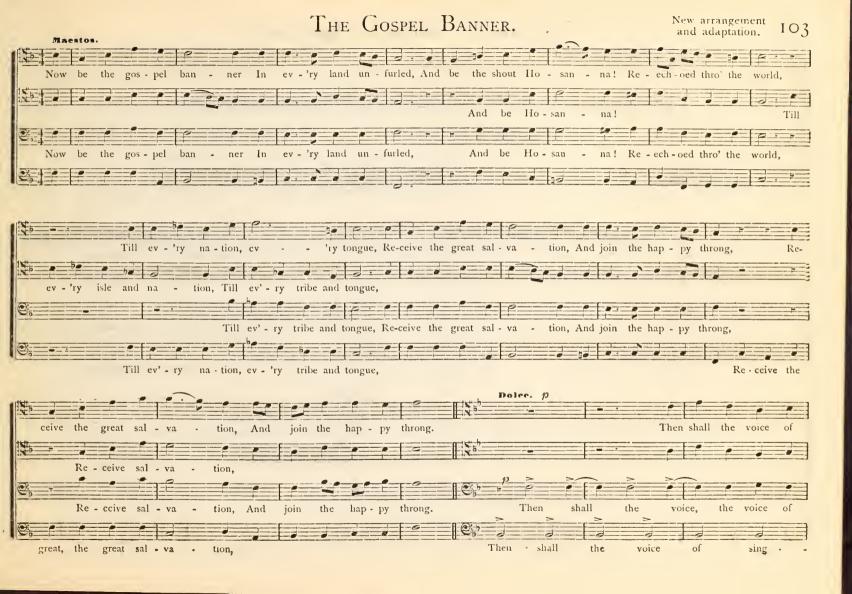




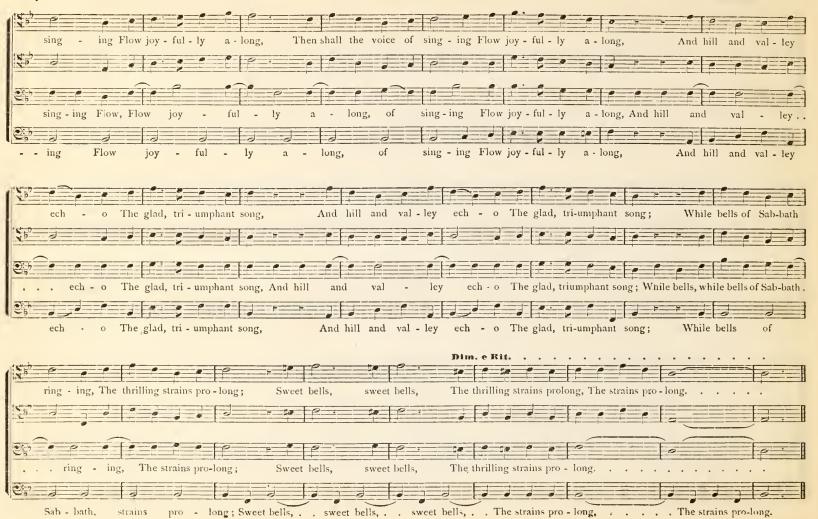
Wherewithal shall a Young Man cleanse his Way. Concluded.



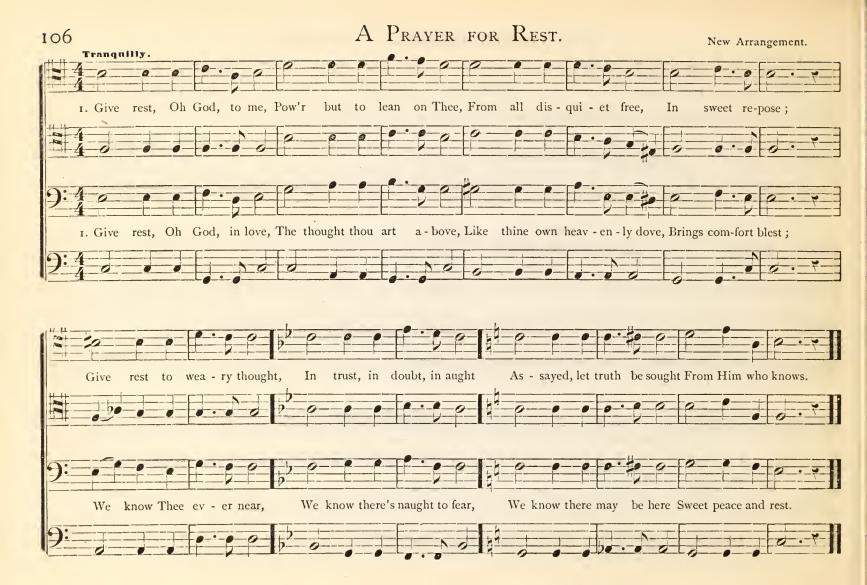


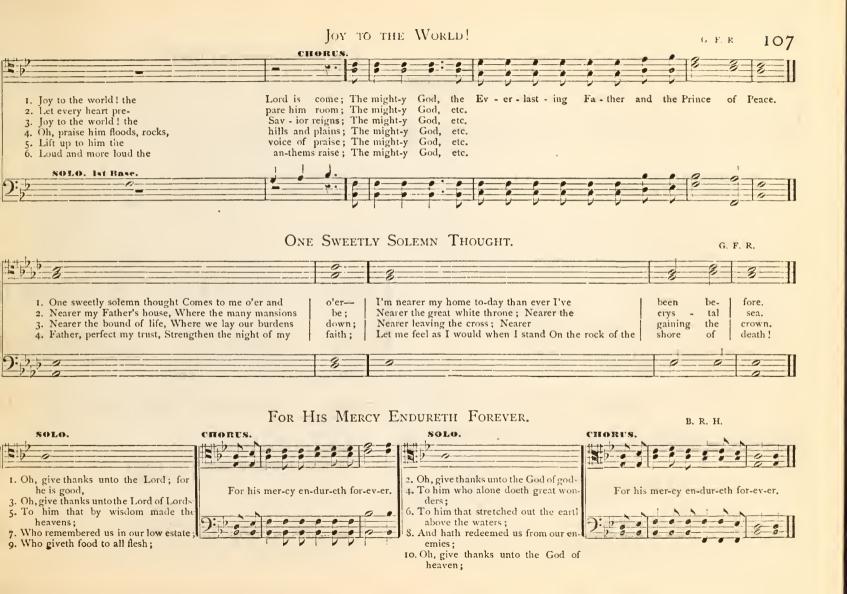


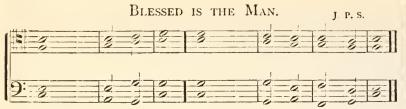
THE GOSPEL BANNER. Continued.











- I. Blessed | is the | man That walketh not in the | counsel | of the un- | godly:
- Nor standeth in the | way of | sinuers, Nor sitteth in the | seat— | of the | scornful.
- 3. But his delight is in the | law of the | Lord, And in his law doth he | meditate | day and | night.
- 4. And he shall be like a tree planted by the | rivers of | water, That bringeth forth his | fruit— | in his | season.
- 5. His leaf also | shall not | wither, And whatsoever he | doeth | shall— | prosper.
- 6. The ungodly | are not | so.
 But are like chaff which the | wind— | driveth a- | way.
- 7. Therefore the ungodly shall not | stand in the | judgment, Nor sinners in the congre- | gation | of the | righteous.
- 8. For the Lord knoweth the | way of the | righteous; But the way of the un- | godly | shall— | perish.

GOD, BE MERCIFUL UNTO US.



- 1. God be merciful unto | us, and | bless us, And cause his | face to | shine up- | on us.
- 2. That thy way may be | known upon | earth, Thy saving | health a- | mong all | nations.

- 3. Let the people | praise thee, O | God; Let | all the | people | praise thee.
- 4. Oh, let the | nations be | glad, And | sing— | for— | joy;
- 5. For thou wilt judge the people | righteous- | ly, And govern the | nations up- | on | earth.
- 6. Let the people | praise thee, O | God; Let | all the | people | praise thee.
- 7. Then shall the earth | yield her | increase; And God, even | our own | God, will | bless us.
- 8. God will | bless | us; And the ends of the | earth shall | fear — | him.

OH, COME, LET US SING.



- Oh, come, let us sing un- | to the | Lord Let us make a joyful noise to the | Rock of | our sal- | vation.
- 2. Let us come before his presence | with thanks- | giving, And make a joyful | noise unto | him with | psalms.
- 3. For the Lord is a | great | God, And a great | King a- | bove all | gods.
- 4. In his hand are the deep places | of the | earth; And the strength of the | hills is | his | also.
- 5. The sea is his, | and he | made it; And his hands | formed the | dry— | land.
- Oh, come, let us worship and | bow— | down, Let us kneel be- | fore the | Lord, our | Maker.
- 7. For | he is our | God,
 And we are the people of his pasture | and the | sheep of his | hand.



- I. Come unto me, all ye that labor and are | heavy | laden, Come unto me, all ye that labor and are heavy laden, and | I will | give you |
- 2. Take my yoke upon you and learn of me; for I am meek and | lowly in | heart.

 And ye shall find | rest un- | to your | souls.
- 3. For my yoke is easy, and my | burden is | light. For my yoke is | easy, and my | burden is | light.
- 4. And the Spirit and the bride say come, and let him that | heareth say | come.

 And let him that is athirst come, and whosoever will, let him take the | water of | life | freely. | A-men.



- I. I will extol thee, my | God, O | King; And I will bless thy | name for- | ever and | ever.
- 2. Every | day will I | bless thee;
 And I will praise thy | name for- | ever and | ever.
- 3. Great is the Lord, and greatly | to be | praised; And his | greatness | is un- | searchable.
- 4. One generation shall praise thy | works to an- | other, And shall de- | clare thy | mighty | acts.
- 5. I will speak of the glorious honor | of thy | majesty, And | of thy | wondrous | works;
- 6. And men shall speak of the might of thy | terrible | acts;
 And I will de- | clare thy | great- | ness.
- 7. They shall abundantly utter the memory of | thy great | goodness.

 And shall | sing of thy | righteous- | ness.

"NOT MY WILL, BUT THINE."

W. IRVING HARTSHORN.



BLESS THE LORD.



- 1. Bless the Lord, | O my | soul; And all that is within me, | bless his | holy | name.
- 2. Blest the Lord, | O my | soul; And forget not | all his | bene- | fits.
- 3. Who forgiveth all thine in- | iqui- | ties. Who | healeth | all thy dis- | eases;
- 4. Who redeemeth all thy | life from de- | struction; Who crowneth thee with | kindness | and with | mercies.



1. B'essed are the poor in spir - it, For theirs is the kingdom of heaven.

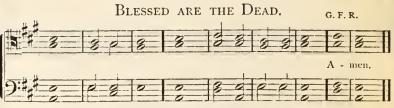
- 2. Blessed are | they that | mourn; For | they shall be | comfort- | ed.
- 3. Blessed | are the | meek:
 For | they shall in- | herit the | earth.
- 4. Blessed are they which do hunger and | thirst after | righteousness; For | they | shall be | filled.
- 5. Blessed | are the | merciful: For | they shall ob- | tain | mercy.
- 6. Blessed are the | pure in | heart: For | they shall | see | God.

- 7. Blessed | are the | peace-makers:
 For they shall be | called the | children of | God.
- Blessed are they which are persecuted for | righteousness' | sake:
 For | theirs is the | kingdom of | heaven.
- Blessed are ye when men shall revile you and | persecute | you,
 And shall say all manner of evil against you | falsely | for my | sake.
- 10. Rejoice and be exceeding glad, for great is your re- | ward in | heaven: For so persecuted they the prophets which | were be- | fore- | you.

THE LORD'S PRAYER.



- 1. Our Father which art in heaven, hallowed be thy | name;
- 2. Thy kingdom come, thy will be done on earth, as it is in | heaven,
- 3. Give us this day our daily | bread;
- 4. And forgive us our debts, as we forgive our | debtors;
- 5. And lead us not into temptation, but deliver us from | evil;
- 6. For thine is the kingdom, and the power, and the glory, for | ever.



- 1. Blessed are the dead, who die in the | Lord, from | henceforth:
- 2. Yea, saith the Spirit, that they may rest from their labors; and their | works do | follow | them.
- 3. Blessed and holy is he that hath part in the first resurrection; on such the second death | hath no | power.
- 4. But they shall be priests of God and of Christ, and shall reign with | him a | thousand | years.
- 5. Unto him that loved us, and washed us from our own sins in | his own | blood.
- 6. And hath made us kings and priests to God and his Father; to him be glory and do- | minion for- | ever and | ever.

Oh. Sing unto the Lord. R. R. H. The chants may be sung by a single voice or a quartet, and the responses by a chorus. Chant. 1. Oh, sing unto the Lord a new song; sing unto the Lord all the learth. 2. Sing unto the Lord, bless his name; show forth his salvation from day to day: Chant. Praise ve the Lord, 3. Declare his glories among the heathen, his wonders a-Praise ve the Lord. mong all people; Praise ve the Lord in his ho - ly tem - ple. 4. For the Lord is great, and greatly to be praised; he is to be feared a- | boveall | gods; | Praise ye the Lord. 5. For all the gods of the nations are idols;) but the | Lord made the | heavens: Praise ye the Lord. 6. Honor and majesty are before him:) strength and beauty are [in his | sanctuary: | Praise ye the Lord in his holy temple. 7. Give unto the Lord, oh, ye kindreds of) the people, give unto the Lord | glory and | strength. Praise ve the Lord. 8. Give unto the Lord the glory due unto his name; bring an offering, and come in- | to his | courts. Praise ye the Lord. 9. Oh, worship the Lord in the beauty of holiness; fear before him | all the |

Praise ye the Lord in his holy temple.

Praise ve the Lord.

earth.

earth be | glad;

10. Let the heavens rejoice, and let the |

11. Let the sea roar, and the | fullness) there- | of; Praise ve the Lord. 12. Let the field be joyful, and all that | is there- | in: Praise ye the Lord in his holy temple. 13. Then shall all the trees of the wood reioice be- I fore the ! Lord: Praise ve the Lord. 14. For he cometh, for he cometh to I judge the | earth; Praise ve the Lord. 15. He shall judge the world with righteousness, and the | people with his | truth; | Praise ye the Lord in his holy temple. THE EARTH IS THE LORD'S. A - men. CHORUS. I. The earth is the Lord's, and the fullness thereof; the world, and they that dwell there- | in: 2. For he hath founded it upon the seas, and es- | tablished it up- | on the | floods. 3. Who shall ascend unto the hill of the Lord? and who shall stand in his I holy place? CHORUS. 4. He that hath clean hands and a pure heart; who hath not lifted up his soul unto vanity, nor | sworn | de- | ceitfully. 5. He shall receive the blessing from the Lord, and righteousness from the God of | his sal- | vation. 6. This is the generation of them that seek him, that | seek thy | face, O | Jacob. 7. Lift up your heads, oh, ye gates; and be ye lifted up, ye everlasting doors; and the King of Glory | shall come | in. 8. Who is this King of Glory? CHORUS. The Lord, strong and mighty, the | Lord, | mighty in | battle. 9. Lift up your heads, oh, ye gates; even lift them up, ye everlasting doors; and the King of Glory | shall come | in. Solo. 10. Who is this King of Glory? CHORUS.

The Lord of hosts, | he is the | King of | Glory.

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